LINN

THOMAS TALLIS

Thomas Tallis

Spem in alium
Lamentations
Mass & Motets

Magnificat

directed by
Phillip Cave

echo

Thomas Tallis

Spem in alium ✣ Lamentations ✣ Mass & Motets

Magnificat

directed by Philip Cave

1. Te lucis ante terminum 2:44
2. Salvator mundi 2:55
3. Spem in alium 9:59
4. In iejunio et fletu 4:38
5. O salutaris hostia 3:19
6. Lamentations of Jeremiah I 7:59
7. Lamentations of Jeremiah II 12:17
8. Miserere nostri 2:37

Mass for four voices

9. Gloria 5:20
10. Credo 6:11
11. Sanctus 2:47
12. Benedictus 2:44
13. Agnus Dei 3:52

Total Running Time: 67 minutes

Spem in alium & Misere nostri
Recorded at Saint Jude-on-the-Hill, Hampstead, UK, June 1997

Mass for four voices & Lamentations
Recorded at St Mary the Virgin, Buckland, UK, January 2000

Motets
Recorded at Saint Jude-on-the-Hill, Hampstead, UK, November 1995

Engineered by
Philip Hobbs

Produced by
Ben Turner

Original cover image
Albrecht Dürer's *Adoration of the Trinity* (1511). Courtesy of AKG London.

Design by
gmtoucari.com

Thomas Tallis

Although Thomas Tallis is often (rightly) described as the father of English Church Music – that is, music to English texts, written for the Reformed rite – his early career took place in Catholic establishments and he never lost his taste for Latin music, as the contents of this recording demonstrate very clearly. Although there are good grounds for thinking that the Mass for four voices dates from the reign of Queen Mary I (1553-8), when the Catholic rite was revived, the Lamentations and the other motets are later works and therefore for different performance circumstances. Indeed, it is likely that Tallis did not merely have a taste for Latin music, but that he also had *recusant* sympathies (recusants were Catholics who refused to attend church in Elizabethan England).

He spent his early career at Dover Priory (c.1532, when he would have been in his late twenties), St Mary-at-Hill, London (1537-8) and Waltham Abbey, Essex (1538). Upon its dissolution he moved (c.1541) to the reformed Canterbury Cathedral where he became a Gentleman of the Chapel Royal (1543); these were particularly uncertain times for musicians. He was therefore already at the Chapel by the time of King Edward VI (1547) when there was an urgent need for music set to English texts for the Edwardine reformed service. Like his contemporaries, Tallis stayed on during the reign of Queen Mary I when there was a renewed need for Latin music (not least to replace material which had been thrown away or wantonly destroyed during the reign of King Edward VI) and then again into the reign of Queen Elizabeth I (1558), when the Reformed rite was established once more (1559). Although there were some examples of Catholic Gentlemen of the Chapel leaving during this time, it seems to have been possible at least to retain Catholic sympathies without too much trouble, as long as one was fairly discreet about it and it is clear that Tallis was one member of her Chapel who did this.

Tallis' life and music show a very clear involvement with the Catholic party which, incidentally, was remarkably ubiquitous during Queen Elizabeth I's reign, with very large numbers of the nobility retaining their old religious affiliation. At its earliest, this can be seen in Tallis' links with the Ropers, a strongly recusant Kentish family who were among his patrons. Anthony Roper, a grandson of Sir Thomas More (More's daughter married William Roper, who was also More's biographer), was one of Tallis' patrons as well as a sympathetic Catholic. Tallis' role as a protector of his pupil William Byrd should not be underplayed, for it was through the good offices of the Roper family that Byrd found somewhere to live in the 1580s, when he acquired a house from Anthony Roper in Harlington near to one of his main patrons, Lord Paget. Since William Byrd's son Christopher married Catherine Moore or More, a great-granddaughter of Sir Thomas More, this Roper link played a major part in Byrd's life. It seems to have been through Tallis' influence that Byrd gained access to this circle, thus allowing Byrd's much more open recusancy to find its expression.

Having explained Tallis' recusant links, we have less difficulty in explaining the Latin music he wrote after 1560, when there could have been little if any opportunity for performance as part of the English liturgy. Wherever else her religious and political sympathies (or duties) lay, Queen Elizabeth I clearly enjoyed and supported the music of both Byrd and Tallis; in 1575, Queen Elizabeth I issued letters-patent, granting them an exclusive license to print and publish music. Later that year, they jointly issued the first collection of Latin motets ever printed in England, the *Cantiones quae ab argumento Sacrae vocantur*. Each composer included seventeen motets (no doubt a tribute to the seventeenth year of Queen Elizabeth I's reign). The motets on this recording all come from this publication.

The *Compline Hymn Te lucis ante terminum* is one of two settings by Tallis, both identical in structure (verse one, chant; verse two, simple five-part polyphony; verse three, chant). This is the setting based on the Festal Tone, with a middle verse slightly more elaborate in rhythm and texture. *O salutaris hostia* and *Salvator mundi* are freely

composed, not based on chant or other material. Both are five-part antiphons, the former for Corpus Christi, the latter for The Exaltation of the Cross and both illustrate Tallis' ability to create sustained works from short, simple melodic units. The *Miserere nostri* is a rather different matter, for its ethereal effect disguises a complex and skilful piece of counterpoint. The seven voices contain two canons, one fairly obvious between the top two voices, but another, much more elaborate, within four of the remaining voices. The *discantus* part is sung by the *contratenor* in double augmentation (notes four times as long), by the first bassus part in triple augmentation (notes eight times as long) and by the second bassus in augmentation (notes twice as long).

The Lamentations and *Spem in alium* also fall neatly into the recusant fold; the Lamentations contain the coded references familiar from motets by Byrd and directed towards recusant circles, while *Spem in alium* likely has a Catholic motivation together with a coded reference of a different kind.

Tallis' forty-part work is of course most unusual; there is nothing else in the English repertoire quite like it. The most likely explanation put forward for its composition is that it was written in 1571 in honour of the Duke of Norfolk (a staunch Catholic, executed in 1572). The number of parts presumably refers to years in the wilderness after which the true faith would be restored. The allusion to the restoration of the true (Catholic) faith is even more clear in the final admonition of the Lamentations – 'Ierusalem, convertere ad Dominum Deum tuum' (Jerusalem, turn again unto the Lord thy God) – it being a simple and well-understood conceit to compare England with Jerusalem. However, Tallis is not above introducing another conceit of his own, when he chooses a text containing a phrase such as 'Respice humilitatem meam' (Look upon my humility) and then sets it for forty parts. Tallis lays out his forty parts as eight five-part choirs, the main features which may be audible are an initial passage of 44 beats during which choirs one to four enter, followed by 24 beats covering the introduction of choirs five to eight, an antiphonal passage of 10 beats and then 10

beats for the full choirs (24 + 10 + 10 = 44 balancing the initial 44). This is followed by 22 beats for 'ne irasceris', during which the stereophonic effect moves back, with choirs eight to five. So at the beginning we have 44, 44, 22; moving to the very end, the extremely dramatic semibreve rest in the middle of the final passage of text ('respice humilitatem') provides a final passage of 1 + 32 = 33. There is always much more to a piece of Tudor polyphony that meets the ear!

The preservation of the four-part Mass is another illustration of the influence of highly-placed recusants, in this case the man who commissioned the manuscript which is the only source for this work, Dr Roger Gifford. He was a student and later Fellow at Christ Church and Merton College, Oxford and later (in the 1580s) Physician-in-ordinary to Queen Elizabeth I and it seems likely that in the 1570s was responsible for the compilation of a collection of the music that he had heard in Oxford chapels during the reign of Mary Tudor.

The Mass is composed for four voices, in a rather restrained manner, and it has suffered neglect in comparison with Byrd's four-part Mass. Tallis' Mass is beautifully crafted, contains great variety and deserves to be more widely known. It is broadly homophonic in style, though we hear the technique Tallis has already perfected in his English-texted music, where one voice leads and the others follow, thus giving a contrapuntal effect very economically and at other times breaking into brief and simple contrapuntal entries. This one-voice-leading technique is also found, at 'Ieurusalem convertere' in the Lamentations, where its coming-of-age is established by the powerful effect it conveys through the use of repeated notes.

An understanding of the likely circumstances of performance helps us to address the question of scoring these works. The Mass, being a liturgical work, would normally have been performed in its liturgical choral context, transposed up a minor third. However, when Dr Gifford got out his books in the 1570s and 1580s, who knows what forces might have performed it? This question arises more sharply with the

Lamentations, which are actually two independent works but which were associated with each other from an early date (strangely, they are often copied in the wrong order in manuscripts, with 'Incipit lamentatio' after 'De lamentatione'). They were only ever conceived for recusant performance and show the typical terraced scoring (each part a little higher/lower than the next) seen also in Byrd, for example, which is in contrast to the scoring for specific voices seen in Tallis' and Sheppard's liturgical music.

Tallis composed during the reigns of four English monarchs – Henry VIII (1509-47), Edward VI (1547-53), Mary Tudor (1553-8) and Elizabeth I (1558-1603) – all of whom had significantly different tastes, both religious and musical. Tallis seems to have responded to each of them with equal ease, with music ranging from the florid early antiphons to simple, syllabic settings. From four to forty voices, this collection of works reveals the remarkably broad compass of Tallis' Latin settings.

© Roger Bray & Philip Cave, 2000

Texts & Translations

1. Te lucis ante terminum

Te lucis ante terminum, rerum Creator,
poscimus, ut solita clementia sis
praesul ad custodiam.
Procul recedant somnia,
et noctium fantasmata;
hostemque nostrum comprime,
ne poluantur corpora.
Praesta, Pater omnipotens,
per Jesum Christum Dominum;
qui tecum in perpetuum regnat
cum Sancto Spiritu. Amen.

Before the ending of the day, creator of the world,
We pray that with thy wonted favour, thou
Wouldst be our guard and keeper.
From all ill dreams defend our eyes,
From nightly fears and fantasies;
Tread underfoot our ghastly foe, that
We may know no pollution.
O Father, that we ask be done
Through our Lord Jesus Christ who,
With thee and the Holy Ghost,
Does live and reign eternally. Amen.

2. Salvator mundi

Salvator mundi, salva nos,
qui per crucem et sanguinem redemisti nos:
auxiliare nobis, te deprecamur, Deus noster.

Saviour of the world, save us,
Who by your cross and your blood has redeemed us;
Help us, we beseech you, our God.

3. Spem in alium

Spem in alium nunquam habui,
praeter in te, Deus Israel,
qui irasceris, et propitius eris,
et omnia peccata hominum in tribulatione dimittis.
Domine Deus, Creator caeli et terrae,
respice humilitatem nostram.

I have never placed my hope in any
Other than you, O God of Israel,
Who can show both anger and graciousness,
And absolve all the sins of suffering man.
Lord God, creator of heaven and earth,
Be mindful of our humiliation.

4. In iejunio et fletu

In iejunio et fletu orabant sacerdotes:
Parce, Domine, parce populo tuo,
et ne des hereditatem tuam in perditionem:
Inter vestibulum et altare plorabant
sacerdotes, dicentes:
Parce populo tuo.

Fasting and weeping,
The priests shall pray:
Spare thy people, Lord,
And give not thy heritage over to destruction.
Between the porch and the altar, the priests shall pray:
Spare thy people.

5. O salutaris hostia

O salutaris hostia,
quae caeli pandis ostium
bella premunt hostia;
da robur, fer auxilium.

O saving victim! Opening wide the
Gate of heaven to man below,
Our foes press hard on every side;
Thine aid supply, thy strength bestow.

6. Lamentations of Jeremiah I

Incipit lamentatio Jeremiae prophetae:
ALEPH. Quomodo sedet sola civitas plena
populo: facta est quasi vidua domina gentium,
princeps provinciarum facta est sub tributo.

Here beginneth the lamentation of Jeremiah the prophet:
I. How doth the city sit solitary, that was full of people!
How is she become as a widow! She that was great
Among the nations, and princess among the provinces,
How is she become tributary!

BETH. Plorans ploravit in nocte, et lacrimae
eius in maxilius eius: non est qui consoletur
eam ex omnibus caris eius: omnes amici eius
spreverunt eam,
et facti sunt ei inimici.
Jerusalem, Jerusalem, convertere
ad Dominum Deum tuum.

II. She weepeth sore in the night, and her tears
Are on her cheeks; among all her lovers
She hath none to comfort her: all her friends
Have dealt treacherously with her,
They are become her enemies.
Jerusalem, Jerusalem, return
Unto the Lord thy God.

7. Lamentations of Jeremiah II

De lamentatione Jeremiae prophetae:
GHIMEL. Migravit Juda propter afflictionem
ac multitudinem servitutis,
habitavit inter gentes, nec invenit requiem.

From the lamentation of Jeremiah the prophet:
III. Judah is gone into captivity because of
Affliction, and because of great servitude;
She dwelleth among the heathen, she findeth no rest.

DALETH. Omnes persecutores eius apprehenderunt
eam inter angustias: Lugent, eo quod non sint
qui veniant ad solemnitatem. Omnes portae
eius destructae, sacerdotes eius gementes,
virgines eius squalidae, et ipsa
oppressa amaritudine.

IV. All her persecutors overtook her within the
Straits: they mourn, because none comes
To the solemn assembly. All her gates
Are desolate, her priests sigh,
Her virgins are afflicted,
And she herself is in bitterness.

HE. Facti sunt hostes eius in capite, inimici
illius locupletati sunt; quia Dominus locutus

V. Her adversaries are become the head, her
Enemies prosper; for the Lord hath afflicted her

est super eam propter multitudinem iniqutatum	*For the multitude of her transgressions; her children*
eius: parvuli eius ducti sunt captivi	*Are Gone into captivity*
ante faciem tribulantis.	*Before the adversary.*
Jerusalem, Jerusalem, convertere	*Jerusalem, Jerusalem,*
ad Dominum Deum tuum.	*Return unto the Lord thy God.*

8. Miserere nostri

Miserere nostri, Domine.	*Lord, have mercy upon us.*

MASS FOR FOUR VOICES

9. Gloria

Gloria in excelsis Deo.	*Glory to God in the highest*
Et in terra pax hominibus bonae voluntatis.	*And on earth peace to men of goodwill.*
Laudamus te. Benedicimus te.	*We praise you. We bless you.*
Adoramus te. Glorificamus te.	*We worship you. We glorify you.*
Gratias agimus tibi propter	*We give thanks to you for*
magnam gloriam tuam.	*Your great glory.*
Domine Deus, Rex caelestis,	*Lord God, heavenly king,*
Deus Pater omnipotens.	*God the Father Almighty.*
Domine Fili unigenite, Jesu Christe;	*O Lord, the only begotten Son, Jesus Christ;*
Domine Deus, Agnus Dei, Filius Patris.	*Lord God. Lamb of God, Son of the Father.*
Qui tollis peccata mundi, miserere nobis.	*Have mercy on us.*
Qui tollis peccata mundi,	*You who take away the sins of the world,*
suscipe deprecationem nostram.	*Receive our prayer.*
Qui sedes ad dexteram Patris,	*You who sit at the right hand of the Father,*
miserere nobis.	*Have mercy on us.*
Quoniam tu solus Sanctus, tu solus Dominus,	*For you alone are holy, you alone are the Lord,*
tu solus Altissimus, Jesu Christe,	*You alone are the most high, Jesus Christ,*
cum Sancto Spiritu in gloria Dei Patris.	*With the Holy Spirit in the glory of God the Father.*
Amen.	*Amen.*

10. Credo

Credo in unum Deum, Patrem omnipotentem,	*I believe in one God, the Father Almighty,*
factorem caeli et terrae,	*Maker of heaven and earth,*
visibilium omnium et invisibilium.	*Of all things seen and unseen.*

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum;
Et ex Patre natum ante omnia saecula.
Deum de Deo, Lumen de Lumine,
Deum verum de Deo vero, genitum,
non factum, consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines et propter nostram
salutem descendit de caelis.
Et incarnatus est de Spiritu Sancto
de Maria Virgine: et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato:
passus et sepultus est.
Et resurrexit tertia die
secundum scripturas.
Et ascendit in caelum,
sedet ad dexteram Patris.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi.
Amen.

And in one Lord Jesus Christ,
The only begotten Son of God,
Eternally begotten of the Father.
God from God, light from light,
True God from true God, begotten, not made,
Being of one substance with the Father:
Through him all things were made;
Who for us men and for our salvation
Came down from heaven.
And was incarnate by the Holy Spirit
Of the Virgin Mary and was made man.
For our sake he was crucified under Pontius Pilate:
He suffered death and was buried.
On the third day he rose again
In accordance with the scriptures.
He ascended into heaven
And is seated at the right hand of the Father.
And I look for the resurrection of the dead
And the life of the world to come.
Amen.

11. Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth:
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy Lord,
God of power and might.
Heaven and earth are full of your glory.
Hosanna in the highest.

12. Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

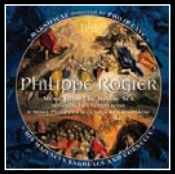
13. Agnus Dei

Agnus Dei qui tollis peccata mundi:
miserere nobis.
Agnus Dei qui tollis peccata mundi:
dona nobis pacem.

Lamb of God, who takes away the sins of the world,
Have mercy upon us.
Lamb of God, who takes away the sins of the world,
Grant us peace.

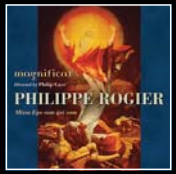
ALSO AVAILABLE ON LINN

Magnificat
The Tudors At Prayer



Magnificat
Philippe Rogier: Music from the Missae Sex

Magnificat
Philippe Rogier: Polychoral Works



Magnificat
Philippe Rogier: Missa Ego sum qui sum

Magnificat
Parsons, White & Byrd: Where late the sweet birds sang

Magnificat
Giovanni Pierluigi da Palestrina: Song of Songs

Magnificat
Tomás Luis de Victoria: Officium Defunctorum

Magnificat
Europe's Golden Age

For even more great music visit **linnrecords.com**

Glasgow Road, Waterfoot, Eaglesham, Glasgow, G76 0EQ
T: +44 (0)141 303 5027 | E: info@linnrecords.co.uk

LINN *Just Listen*